

Will Ottawa Aid British Films?

Fitzgibbons Again Variety Leader

Chief barker of Tent 28, Toronto, Variety International for the 1949 term is John J. Fitzgibbons, CBE, president of Famous Players Canadian Corporation. He was returned to office by the first meeting of the new crew of canvassmen, which was held

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Canada RKO Men In Depinet Drive

RKO's 11 district managers, including Leo M. Devaney of the Canadian, are acting as drive captains in their respective territories for the 12th annual Ned Depinet Drive, which started on December 17th and continues until May 5th.

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Said Planning Measures To Increase Playing Time

Will Ottawa's desire to aid the United Kingdom's four-year economic recovery plan lead to a British film quota in this country? Some think so, while others feel that restrictions may be placed on the number of films imported from every country but Britain.

Nfld. Drops Film Customs Duty

The \$9.60 per 1,000-ft. reel customs tax on films brought into Newfoundland will be dropped after March 31st. Newfoundland voted recently to become Canada's tenth province.

Probably the usual censorship department operation will be created there, with an inspection charge placed on every reel. There exists a censorship board in Newfoundland but it has been inactive.

Newfoundland has been served films from Saint John in the past and this will be continued.

The right way to increase playing time on Canadian screens for British films had not been figured out yet, although it is said that officials of the Bank of Canada and the Department of Trade and Commerce have been searching for it for some time.

But many are certain that

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Trade Preps For Brotherhood Wk.

A trailer is being prepared by Audio Pictures for showing in theatres during the Brotherhood Week of the Canadian Council of Christians and Jews and the motion picture committee of that organization is supporting its work actively. Brotherhood

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'Royal Hawaiian'

Van Johnson and Esther Williams will team again for MGM's "Royal Hawaiian."

Foster To Direct

Norman Foster has been signed to direct Columbia's "What My Next Husband Will Be."

'Rimfire' Shooting

Shooting has started on Lipfert Productions' "Rimfire."

WARNERS BUYS ASN SHORTS

Two Canadian shorts, made by Associated Screen News, have been acquired by Warner Brothers for international distribution. They will be part of the company's short subjects program, which is handled by Norman Moray.

One of these is "Sitz Marks the Spot," starring John Pratt, Canadian comedian. It was filmed in the Quebec ski country.

The other is "Spring Comes to Niagara," which was filmed in Ansco color, now recognized as among the sharpest, cleanest processes.

MONO QUILTS RENAISSANCE-CISP DEAL

Word comes from Hollywood and New York that Monogram has called off its agreement to distribute ten films to have been made by Canadian International Screen Productions, a company headed by Joseph Than and Leonard Fields. CISP is affiliated with Renaissance Films Distribution Inc., Montreal, and the Mono agreement was the subject of much publicity. Plans of CISP in the face of Mono's action are not known, but an announcement is expected shortly.

SRO DROPS BRANCH MANAGERS

Selznick Releasing Organization has notified its Canadian salesmen — with the exception of Division Manager Joe Marks — that it would not require their services after January 14th. Only the Toronto office, which Mervin Goldstone manages, will remain open.

David O. Selznick is negotiating a deal with Eagle Lion (Hollywood) and if successfully concluded SRO will be represented in Canada by International Film Distributors, EL (Hwd.) franchise holders. David Griesdorf is general manager of IFD.

US-Dom'n Industries Different — Rank

Although, in the motion picture industry, it has been considered axiomatic that the Canadian market was identical with the American, trends in the Dominion's film industry did not parallel those in the United States during the twelve months just ended, states a release from the J. Arthur Rank Organization of Canada. It contends that:

In 1948, the point of difference of chief importance was the greater stability of the Canadian market.

It is too soon to tell whether this was a temporary condition due to the special circumstances

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Stars For WB Film

Virginia Mayo, Gordon MacRae and Dorothy Malone will star in Warners' musical, "Rise Above It."

Special Screenings For AA's 'Bad Boy'

Two special screenings were held recently for Allied Artists' "Bad Boy," the Paul Short production sponsored by the Variety Clubs International. First of these was in Dallas, Texas, for an audience made up of R. J. O'Donnell, chief barker of Variety, and the board of directors of the organization. The second was in Washington, DC, for President Truman and members of his cabinet.

Stars are Audie Murphy, Lloyd Nolan and Jane Wyatt.

"THIS PICTURE HAS EVERYTHING" — Boxoffice

"IT CAN'T MISS" — Variety

'HE WALKED BY NIGHT' • RICHARD BASEHART • SCOTT BRADY

An EAGLE LION (Hollywood) WINNER from INTERNATIONAL FILM DISTRIBUTORS Limited

WHY DID HIS HAIR TURN GREEN?



In your ads, ASK YOUR PATRONS NOT TO REVEAL THE SECRET of the most amazing entertainment ever screened! . . . Not just the story of a boy, but the mighty drama of a strange happening and what it did to a townful of people!

A **DORE SCHARY** *Presentation*

THE BOY WITH GREEN HAIR

COLOR BY **TECHNICOLOR**

starring
PAT O'BRIEN • ROBERT RYAN • BARBARA HALE and DEAN STOCKWELL
AS "THE BOY"

Produced by **STEPHEN AMES** • Directed by **JOSEPH LOSEY**
Screen Play by **Ben Barzman and Alfred Lewis Levitt**



Canada RKO Men In Depinet Drive

(Continued from Page 1)

Terming the present line-up of product the "greatest in the history of RKO," Robert Mochrie, vice-president and general sales manager, stated that the present drive is being spearheaded by Sierra Pictures' "Joan of Arc," now enjoying a sensational double run at New York's Victoria and Fulton Theatres and which will be the first film to play Famous Players' University Theatre when that de luxe Toronto house is opened soon.

RKO's January releases will be "The Boy With Green Hair" and Walt Disney's "So Dear To My Heart," to be followed in February with "Tarzan's Magic Fountain," starring the new Tarzan, Lex Barker, "A Woman's Secret" and the sensational re-release boxoffice attractions, "Last Days of Pompeii" and "She."

March will offer the much-awaited Samuel Goldwyn production, "Enchantment," and "The Green Promise," to be followed in April by "Baltimore Escapade" and the re-release of "The Pride of the Yankees," starring Gary Cooper. May's release is the John Ford-Merian C. Cooper production "Mr. Joseph Young of Africa."

Ned E. Depinet, RKO president, addressed the meeting and stated that the drive is being launched at a very propitious moment, since RKO is ready at this time with a fine array of product. "It is the best, over all, that you have ever had," he said, "and in Walter Wanger's 'Joan of Arc' you have a truly great attraction which surpasses any picture produced since 'Gone With the Wind.'"

S. Barret McCormick, national director of advertising, said that "RKO pictures are still the industry's best advertised pictures." He went on to say, "In the new group there are three pictures alone which have each received the highest advertising budgets ever given any picture anywhere at any time. They are 'Joan of Arc,' 'Enchantment' and 'So Dear to My Heart.'"

Ch. Cashman Again Elected Councillor

Charles Cashman, Photoengravers' envoy to the trade, was re-elected councillor for Ward 3, York Township, in the recent voting.

Cashman polled 2,200 votes, a clear majority of 1,600 over the runner-up. He has won his office by acclamation nine out of the 14 years he has served.

Will Ottawa Boost UK Pix Playing Time?

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something will be done to make sure that Canada's theatre industry joins with other fields in helping to increase Britain's buying power. "Britain must earn money in this country through its films and other exports if it is to buy Canadian wheat," one theatre man said. "It's simple arithmetic."

Such "simple arithmetic" will mean a reduction of film revenue to Hollywood and an increase in the amount being received by Britain. Rentals reached over \$19 million in Canada for 1947, of which all but a couple of million dollars was earned by Hollywood pictures.

Perhaps the Canadian motion picture industry — or its theatre section — will be invited to present its own plan, which was the case when Canada's USA dollar problem became severe. Rather than see remittances of earnings to the USA, the industry suggested the Canadian Co-operation Project as a means of increasing Canada's American dollars. Through it the screen and radio in the USA boost our tourist traffic.

Canadian papers have given much space to Britain's economic problems and will no doubt support any measures designed to increase her earnings in this country, particularly where films are concerned. Government officials, studying each industry for its potential help to Britain, are said to be impressed with the theatre industry because it can be of service with very little readjustment. Greater difficulties exist in other industries in which Canadians manufacture the same goods as Britain wishes to sell here, or where American products are cheaper than the British.

There is also the conviction, expressed often by writers of letters to newspapers, that British films do not get a fair deal from those who control exhibition outlets. Among the first questions reporters ask when attending the opening of a new Odeon theatre is whether it was erected because British films could not play that community in any other way. Newspaper critics have a strong sympathy for British films, even when the

public does not respond to them at the boxoffice.

It is predicted that some regulatory action of an official nature will take place, even if it is only provincial. In Ontario, which is strong for the British tie, quotas favoring British films have been advocated in Parliament since the first World War.

The province, which provides 45 per cent of Canada's theatre gross, has had, for many years, the legal right to enact a quota regulation in favor of British films. Clause 2 of the Theatres and Cinematographs Act provides that the Lieutenant-Governor in Council "may impose a license upon and make regulations for . . . requiring that a proportion of the films available for distribution to exhibitors, and the films exhibited in each theatre, shall be of British manufacture and origin, and fixing such proportions on a monthly or yearly basis, and fixing fees to be paid for censoring films, pictures or advertising matter."

Discussing Britain's trade relations with Canada, Sir Stafford Cripps said that "Our visible exports pay for only one-third of our imports." The four-year economic plan is to make Britain self-supporting by the time the American-financed European Recovery Program ends. It predicts that exports to Canada can rise from \$180 million in 1947 to \$365 million in 1952-53. New drawings on the United Kingdom's credit, \$1,250 million, will be permitted again soon.

Films will be among the goods used to reduce Britain's debt to Canada and keep it alive as a market for our exports.

MGM Sets Deal For RKO's 'Battleground'

Final negotiations have been closed for the acquisition by MGM of the screenplay "Battleground," the story of the Battle of Bastogne in World War II. In purchasing the property from RKO, Metro will assume the contract of Robert Pirosh, who wrote the original screenplay.

The picture will star Robert Taylor, Van Johnson, John Hodiak and Ricardo Montalban.

Fitzgibbons Again Variety Leader

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last week in the York Parlors of the Prince George Hotel.

Also returned to office were Morris Stein as first assistant chief barker, Ben Geldsaler as property master and Ben Freedman as dough guy. Jack Chisholm was elected second assistant chief barker.

Morris Stein was again elected chairman of the Heart Committee and those named by him to act as its members were L. Devaney, Ben Freedman, Ben Okun, Conn Smythe and Herb Allen. The Heart Fund trustees are Stein, Okun and Smythe.

Herb Allen is chairman of the Fund-Raising Committee.

The Legal Committee is comprised of the Hon. J. Earl Lawson, KC, and Norman Robertson, KC.

Ernest Rawley heads the House Committee, Hye Bossin the Publicity Committee and Al Troyer the Shut-ins Committee.

Col. William McCraw will address a meeting on the subject of the newest Variety film, "Bad Boy," it was announced. The first meeting of the new year will take place shortly.

Trade Preps For Brotherhood Wk.

(Continued from Page 1)

Week will be from February 20th to the 27th. Prime Minister St. Laurent will act as patron.

The motion picture committee, like others in the same organization, is comprised of Protestants, Catholics and Jews. Among its members are Haskell Masters; the Hon. J. Earl Lawson, KC; Jule Allen; John J. Fitzgibbons, CBE; H. L. Nathanson; and Arthur Silverstone. Thomas S. Daley, Imperial manager, is a member of the Toronto council.

Such outstanding Canadians as Lady Eaton and Sidney Smith, chancellor of the University of Toronto, are members of the national committee.

Director of the Canadian council is Richard Jones, who was invited here from the USA by a group of Canadians over a year ago. He had been connected with the American council. The USA body, which has no affiliation with the Canadian one, has been functioning for over 20 years.

Raft In 'Big Steal'

George Raft has been signed by RKO to star in that studio's romantic melodrama, "The Big Steal."

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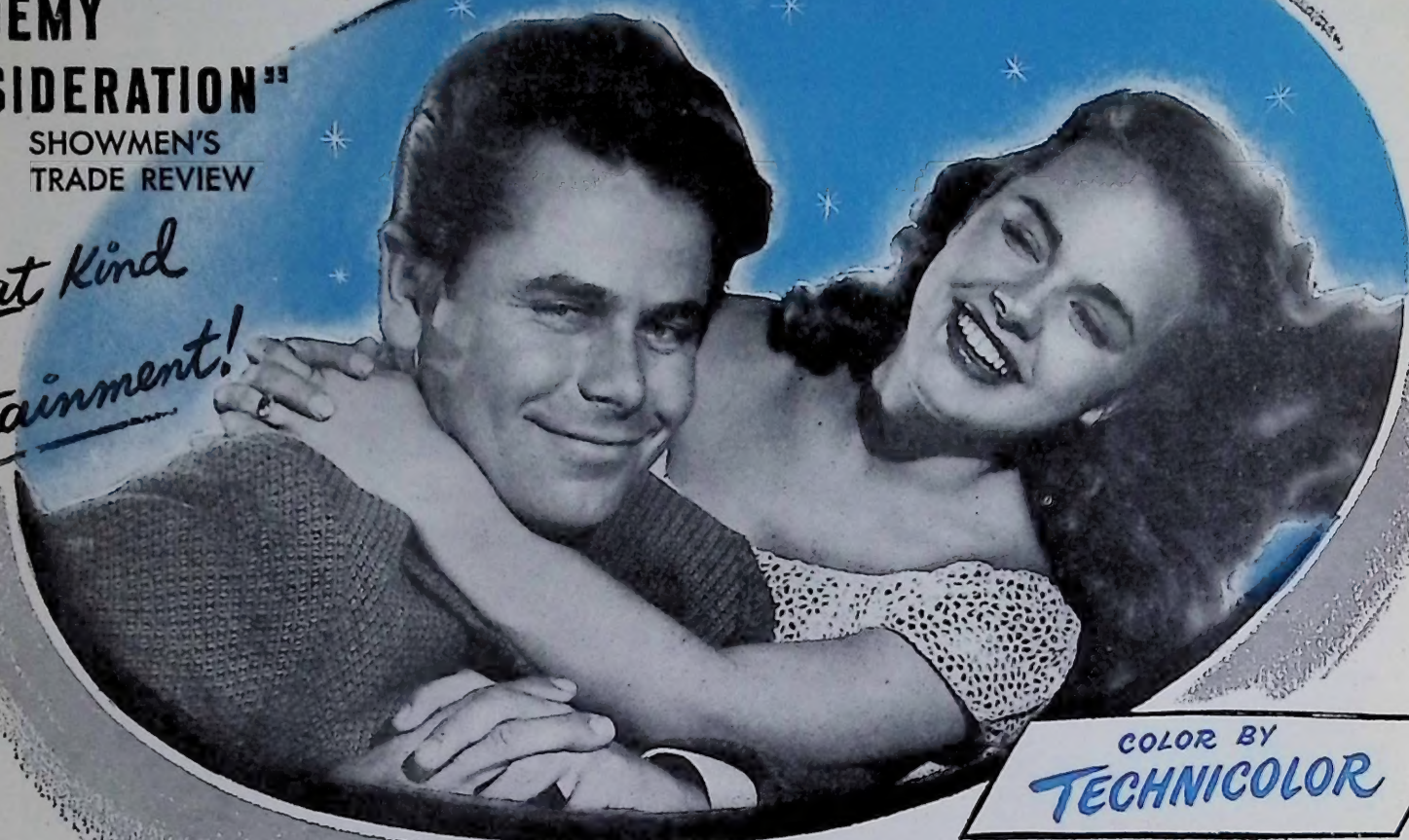
**"ABUNDANCE OF INGREDIENTS WHICH
SPELL BOXOFFICE SUCCESS"**

BOXOFFICE

**"STORY WILL
PROBABLY HIT
ACADEMY
CONSIDERATION"**

SHOWMEN'S
TRADE REVIEW

*It's that kind
of
entertainment!*



COLOR BY
TECHNICOLOR

COLUMBIA PICTURES
presents

**GLENN FORD
TERRY MOORE**

in

***The* RETURN of
OCTOBER**

*The picture
with a
"SCHNOOKLE"*

Meet
"OCTOBER"...



the Horse of
the Month!

with
Albert SHARPE • James GLEASON • Dame May WHITTY • Henry O'NEILL

Screenplay by Melvin Frank and Norman Panama

Story by Connie Lee and Karen DeWolf

Directed by JOSEPH H. LEWIS • Produced by RUDOLPH MATE

You Gotta Stay Happy

with Joan Fontaine, James Stewart, Eddie Albert.

Empire-Universal 100 Mins.
HIGH POTENCY LAFF FARE ABLY STEERED BY DIRECTION OF POTTER. MISS FONTAINE, STEWART SHOULD CLICK IN COMEDY ROLES.

Highly potent laughter fare is easily generated and smoothly performed in this second production from Rampart. It is quite the first rate comedy. With H. C. Potter at the directorial tiller guiding the script with plenty of veteran know-how, the film is easily steered to a rightful place among the season's better comic offerings.

Mounted on a somewhat familiar story foundation in which the poor little rich girl runs away from her unwanted husband on her wedding night into the hotel room of a kindly sucker next door and thence via the sucker's airline to Chicago and so on to the Coast, Joan Fontaine demonstrates an ingratiating flare for the light business required in the script and is ably matched by the work of James Stewart.

Into the tossed salad which constitutes the plot there were heaved such angles as mistaken identities, a chimpanzee, a corpse in a casket that is late for its own funeral, a newly married and very much in love couple, Percy Kilbride, a virile Oklahoma farmer, a pair of rich tractor-owning Indians who never saw a chimp smoke a cigar.

It is liberally flavored and there is an always sustained aspect of increasing interest in the proceedings which in due time returns Stewart to the \$80,000,000 arms of Miss Fontaine.

The show has a bright chrome finish. It is easy and pleasant to take. Scenario was written and produced for the screen by Karl Tunberg from a Saturday Evening Post story by Robert Carson.

CAST: Joan Fontaine, James Stewart, Eddie Albert, Roland Young, Willard Parker, Percy Kilbride, Porter Hall, Marcy McGuire.

CREDITS: A Rampart Production; Written and produced by Karl Tunberg; From the SEP story by Robert Carson; Director, H. C. Potter; Photography, Russell Metty.

DIRECTION: Very Good. PHOTOGRAPHY: Good.

Berkley To Direct

Bushy Berkely has been signed to direct Judy Garland in MGM's "Annie Get Your Gun."

Words and Music

with Mickey Rooney, Tom Drake, Janet Leigh, Betty Garrett.

MGM (Technicolor) 119 Mins.
SKILFULLY OVERLOADED WITH SOCK ENTERTAINMENT, THIS STORY OF RODGERS AND HART, AND THEIR MUSIC, IS ONE TO HIGHLY ENTERTAIN THE MULTITUDE. IT MAKES FOR VISUAL DELIGHT, TONAL STIMULATION, AURAL EXCELLENCE. NAMES PLUS.

There's no regulation in the show business books that says you can't overload a production with entertainment plus. That has been very creditably done in "Words and Music," which is at once an album of Rodgers and Hart music, a biography of the song-writers of sorts to supply basic story framework, and a brilliant display of talent arranged and staged in the slick know-how manner to reward the multitude.

In the musical end of this production, which overshadows the story content frequently, there are over 20 well-remembered numbers. Saved up for the last fully blown production number is "Slaughter on Tenth Avenue," a ballet sequence vividly done by Gene Kelly and Vera-Ellen.

As the Hart side of the team, Mickey Rooney has a couple of poignantly affecting scenes wherein he is most apologetic for his absconding behaviour. He has woman trouble. The girls like him but as in the case of Betty Garrett, whom he loves very much, they do not love him enough to call it a wedding. Tom Drake is Rodgers, the composer, whose normal life contrasts sharply with Rooney's.

The scenario traces the first meeting of Rooney and Drake, their initial success when things looked foredoomed to flop and the contrasts in their romantic lives. But 'tween times they concocted music.

The story later goes to Hollywood and the pair's success in films, returning East after a few years of a revival. Rooney becomes ill at this time, shortly thereafter dies. A symphonic concert in a bitter-sweet retrospective vein provides a concluding requiem.

CAST: June Allyson, Perry Como, Judy Garland, Lena Horne, Kelly, Mickey Rooney, Tom Drake, Ann Southern, Cyd Charisse, Betty Garrett.

CREDITS: Producer, Arthur Freed; Director, Norman Tourog; Based on the lives and music of Richard Rodgers and Lorenz Hart; Screenplay, Fred Finkelhoffe.

DIRECTION: Very Good. PHOTOGRAPHY: Fine.

The Return of October

with Glenn Ford, Terry Moore, James Gleason, Dame May Whitty.

Columbia (Technicolor) 89 Mins.
SOUND GENERAL AUDIENCE ENTERTAINMENT: TERRY MOORE A BRIGHT, NEW AND YOUTHFUL PERSONALITY.

Sound, general audience entertainment is in evidence all the way here. Producer Rudolph Maté has kept his work on a plane for acceptance in the long run, where it counts. Hewing for a fair measure to standardization in story, he has given the semi-comic story by Connie Lee and Karen DeWolf a couple of fresh slants to vary the perspective. It has a youthful, bright aspect in the personality of Terry Moore. Glenn Ford's name in the cast is no mere marquee decoration.

With a good deal of the proceedings taking place at racetracks, the action photography by William Snyder is vivid.

Essence of the plot is brought out via flashback which at bottom indicates that Miss Moore is not all there, cerebrally speaking. Contesting in court her soundness of mind in the matter of an inheritance, a shyster lawyer, trying to cover his and the immediate family's thievery in the estate of Dame May Whitty, sets out to prove the girl thinks her "Uncle Willie" has returned from the hereafter in the form of a racehorse.

The scenario runs a hectic yet familiar course as it builds up the complications in the interior of the plot. Glenn Ford is a research scientist who becomes interested in Miss Moore. His college tries to cash in on the scientific publicity when Ford's paper on the girl's queer mental quirk is published.

In time the court adjourns to the racetrack for the Derby. "October" is the horse in question. Publicity attendant in the case soon has the entire "gate" shouting for "Uncle Willie" to win. He does and falls dead just over the finish line. It clinches the case for Miss Moore who does likewise with Ford.

CAST: Glenn Ford, Terry Moore, Albert Sharpe, James Gleason, Henry O'Neill, Frederic Tezere, Samuel S. Hinds, Nana Bryant.

CREDITS: Producer, Rudolph Maté; Director, Joseph H. Lewis; Screenplay, Norman Panama, Melvin Frank; Story, Connie Lee, Karen DeWolf; Photography, William Snyder.

DIRECTION: Skillful. PHOTOGRAPHY: Fine.

Last of the Wild Horses

with James Ellison, Mary Beth Hughes and Jane Frazee.

Cardinal Films 84 Mins.
BETTER THAN AVERAGE WESTERN. WELL PLAYED AND SMARTLY PACED; RATES AS SOLID ENTERTAINMENT.

Here's a mighty fair Western, accomplished without a big budget or "names." Most of the credit goes to Robert Lippert, the executive producer and director on this one, who kept the pace high, the corn low and the whole production on an even keel. Every actor turns in a better than average performance, lifting the footage into the solid entertainment class.

When Duke Barnum (James Ellison) is arrested, Remedy Williams (Olin Howlin) and his ward, Terry, (Mary Beth Hughes) decide he has an honest face and exonerate him with an alibi that he's their new ranch hand. From them Duke learns there is trouble brewing in the valley because Charlie Cooper, (Douglas Dumbrille) owner of the Double C, the largest ranch in the territory, refuses to leave the wild horse herd alone for a year, which the other ranchers have agreed to do.

With the aid of Cooper's daughter, Jane, (Jane Frazee) Duke persuades him to fall in with the others. However, Riley, (Reed Hadley) Cooper's foreman, has ambitious plans of his own and secretly raids the herd, casting suspicion on Double C.

Cooper discovers Riley's trickery and is killed by Riley and Hank (Roy Mallison). Riley gives Hank money to leave town, and circumstantial evidence convicts him. Remedy and Terry help him escape. Remedy accidentally opens a letter from Hank to Riley demanding money and threatening to expose him as Cooper's murderer. Remedy goes for the sheriff and Duke goes for Riley. A thrilling fight ensues with Riley getting his just deserts, and Duke absolved of the crime.

It is photographed in Sepiatone.

CAST: James Ellison, Mary Beth Hughes, Jane Frazee, Douglas Dumbrille, James Millican, Reed Hadley, Olin Howlin.

CREDITS: Executive producer, Robert L. Lippert; Producer, Carl K. Hittleman; Director, Robert L. Lippert; Assistant directors, Willard Sheldon and Charles S. Gould; Director of Photography, Benjamin Cline.

DIRECTION: Fine. PHOTOGRAPHY: Good.

Metro-Reviewer Battle Still On

The battle between MGM and the British critic, Miss E. Arnott Robertson, which passed through several courts, has become an international matter. Last week the New York Film Critics Circle declared it was in support of Miss Robertson's position to the Critics Circle of London, to which she belongs.

Two years ago Miss Robertson, reviewer for the BBC, sued MGM for refusing to allow her to review its films. Claiming libel and slander, she won the case and damages of £1,500. The decision was reversed last July by the Court of Appeals and Miss Robertson found herself facing costs of £5,000.

The New York critics will render financial support for Miss Robertson's attempt to carry her suit against MGM to Britain's highest law body, the House of Lords.

Thousands of pounds have been contributed by British newspapers and periodicals to finance Miss Robertson's appeal. Through the leadership of the film section of the London Critics Circle enough has been collected to cover expenses to date and another £3,000 is being sought for the House of Lords appeal.

The BBC, like Canada's CBC, is a government-owned radio network. The CBC devotes several programs to movie reviewing and Canadian film and industry have not always been happy about the way they are conducted.



Typodermic Injections

Neighborhood shows were closed until five o'clock on Christmas day — all but the Centre Theatre. The letter from the union failed to arrive in time and the show went on. When Alec Eckler, who manages the Broadway but operates the Centre, heard what had happened, he called in Pat Travers of the projectionists' union. To Pat he demonstrated the spirit of the season by presenting him with the receipts up to five o'clock for the union's sick fund.

Johnny Poole's Xmas card was the Variety Creed suitable for framing — a fine idea . . . Giselle, singer and pianist, will provide some of the background for the series of radio platters to be played on the USA air as a boost for the Canadian Co-operation Project . . . Do you know where I can get a photo of the old Grand Opera House, which used to stand on Adelaide, near Yonge? . . . It's said that 80 per cent of the Odeon issue was subscribed for immediately . . . There are persistent rumors of at least one top company's product being sold elsewhere next season.

Asked a friend before Christmas if he was busy. "I'm working my fingers to the bone," he answered . . . Showmanship: The daughter of Harry James and Betty Grable is called Jessica . . . I like John Kurk's story about the funeral of the prominent local citizen. "Is there anyone," asked the minister, "who would like to say a few words about the deceased before we commit his remains to the earth?" There was silence for a few minutes, then at last the local barber stepped forward. "I'll say one thing for him," he said. "He was an easy man to shave."

Nelson Murphy, ex-UA salesman and Montreal theatre manager, is in charge of several houses in the Bahamas for Wometco, the Florida chain . . . Bill Burke has succeeded Ernie Moule as manager of the Capitol, Brantford, and Al Smith replaced Bill at the Brant. Ernie became managing director of Paramount Brantford Theatres. T. W. Johnston is now secretary-treasurer of the Capitol . . . Roses of Yesterday: Skid chains . . . Jack Karr's column head, which used to be Movie-Go-Round, is now Theatre and Movie-Go-Round . . . Who'll get the Globe and Mail movie column left vacant by the death of Roly Young? Your guess is as good as mine. Perhaps it will be settled before this reaches print.

The best strip-tease show in town are those naked figures on the Bank of Montreal's new building at King and Bay. They are supposed to represent the provinces . . . Nat Taylor asked Barney Fox to bring him a sandwich when he returned from lunch. Barney, a great one for shooting the breeze, showed up with it at 2.30. "That's what I get for sending a man on a boy's errand," paraphrased Nat . . . Announcement of another made-in-Canada production will come any day.

When a housebreaker breaks out of a place instead of in—that's news. That's apparently what happened in the offices of International Film Distributors. Someone got in but couldn't get out of the doors, which were locked from the outside, so he messed one up. He was so busy trying to get out that he forgot to steal anything. How and when did the trapped intruder get in? No one knows yet.

The annual New Year's Day get-together staged by the Ben Geldsalers, almost a tradition now among show folk, had an even gayer note. The engagement of daughter Phyllis to a Hamilton lad was announced. That will break a dozen hearts at 20th, where Phyllis is mighty popular . . . It's said that Ruby Foo's Toronto restaurant will be located across from the Odeon . . . The Canadian division of 20th Century-Fox under Arthur Silverstone, won the Skouras drive. Eight branches out of 37 won bonuses — and six of these were the Canadian ones. Ain't that remarkable?

Famous Inducts 25 Yr. Members

Highlight of the annual year-end party of Famous Players and connected companies, General Theatre Supply and Theatre Confections, was the induction of new members from Toronto into the 25 Year Club. Nearly 200 employees came to the Fiesta Room of the Prince George Hotel, Toronto, for turkey, dancing, entertainment and the inductions.

"Without the kind of people who are members of the 25 Year Club our job would not have been so easy," declared R. W. Bolstad, vice-president of Famous Players. "All of them, both old and new members of the Club, are to be heartily congratulated for the great contribution they have been making during the past 25 years to the development of Famous Players."

"I think you'll agree that here, in the presence of their fellow-employees is the proper place to present new 25 Year Club members with their awards," said Morris Stein, eastern division manager. "Membership in the 25 Year Club stands for loyalty, faithfulness and service. It seems to me that the best place to recognize these qualities is in the presence of the members' fellow-workers."

J. J. Fitzgibbons congratulated the new members from the Toronto district — Ivy McGee of head office; Allan T. Eason, manager of the Oakwood Theatre; Dorothy Flood, cashier, Parkdale Theatre, Toronto; Cecil McCuaig, doorman, Oakwood Theatre, Toronto; Ernest W. Phillips, doorman, Beach Theatre, Toronto; John J. Rochester, projectionist, Palace Theatre, Toronto; and Cliff Yonson, secretary, General Theatre Supply Co.

Fitzgibbons presented each of the new members with their awards — a jewelled pin of membership, a certificate of appreciation, either a government bond or an inscribed watch and announced that each would receive, hereafter, four weeks vacation with pay annually.

"I congratulate every one of you on your quarter century devotion to your company," Fitzgibbons said. "You have made a most important contribution to the growth of Famous Players Corporation."

35 Mm. For Uxbridge

Work will begin this month on a 450-seat Quonset theatre in Uxbridge, Ontario. Uxbridge Amusement Company is behind the enterprise. At present there is a 16 mm. situation in operation.



THE aims of the National Film Board and how it tries to accomplish them were described recently by Ralph Foster, an executive officer of that organization, in a speech before the Editor's Branch of the Civil Service Professional Institute in Ottawa. The following is a digest of his remarks:

ONE thing film and editorial writers have in common is the possibility their products will be distributed over a large area and made available to many people. They contribute something to understanding among the citizens of their own country and among the nations.

We cannot achieve best results from democracy until we understand economic and political problems confronting our nation; until our children are educated to see our problems as common problems which must be settled by discussion, by advice from scientists and finally, by the decision of the majority. If we understand our own problems we have a good basis for understanding others.

One of the primary means of such education is films. The film medium has certain advantages over other methods. It has the possibility of being distributed in the same form over a wide area. There is a possibility it can be appreciated by persons of different languages with comparatively little change. Also the film can compress into a short demonstration events which occur over a long period of time. Finally, the film makes possible the magnifying of events not possible to the naked eye.

For some years now there has been a strong movement for extending the use of films in schools. Governments have used films for informing their people of their policy. War-time experience has demonstrated the effectiveness of a film as a means of training, to record action, as a basis for discussion and for recreation.

It is important to remember that there are good and dull films just as there are good and dull books. To produce effective educational films the producer must not only have a knowledge of film technique, but he must also know his audience, his subject and must aim at portraying his subject sincerely as he sees it.

THERE are various types of educational films—newsreels, and commercial entertainment film, educational films in the narrow sense and documentary films. By "documentary" is meant the business of recording on celluloid any aspects of reality interpreted by factual shooting or by sincere and justifiable reconstruction so as to appeal to reason or emotion to stimulate the desire

for human knowledge and understanding . . . of truthfully posing problems and their solutions in the sphere of economics, culture and human relations.

The war has accelerated the demand for information. People right here in Canada who have never travelled far from their home towns have seen other parts of their country and many other countries. The fisherman begins to think about the farmer, and the doctor has become interested in the life of the steelworker.

The newsreel, on the other hand, is hurriedly constructed and emphasizes current events. Even in the commercial films there is some deliberate educational influence in the work of government censors and in the United States the work of the Johnston Office.

I like to think that the entertainment producers and the documentarists have borrowed the best from each other, the one to increase the content of realism in his feature productions and the other to introduce to his fact films some of the dramatic techniques which make them so much more useful.

I have discussed the demand for educational films and the bodies producing them. Between these two lies the field of distribution. Distribution of non-theatrical films is organized on different lines than that of commercial films. Distribution may be through a regular circuit established through a government organization like the National Film Board, or through voluntary organizations such as film societies. In Canada organization of non-theatrical distribution developed rapidly to parallel production activities of the NFB. The National Film Board makes approximately 150 films a year.

THE Ottawa Film Council, a typical non-theatrical organi-

Four Films For '49

King Brothers will produce four films for Allied Artists release in 1949. First to go of the four on the production schedule is "Gun Crazy."

What It Wants— THE NFB —and How It's Doing

zation, has just completed plans for twice-a-month screenings at the public library. The Council, divided into French and English sections, represents more than 100 member organizations. As a rule, a community film council is sponsored by Board of Trade, Chamber of Commerce, Service Clubs, churches, labor and business groups. National Film Board assists in organizing councils, training projectionists and it lends films and equipment.

Councils build up their own film libraries of which there are 157 in Canada. Ottawa's Carnegie Library is one of 55 public libraries that have film collections for the use of the public. There are also many provincial departments and schools that have their own collection.

Across the Dominion there are 65 field men travelling through communities on regular schedules showing films free of charge. They carry equipment with them and hold showings in parlors of private homes or schoolhouses or local halls. Discussions are encouraged and sometimes the result is good suggestions for new films. However, the NFB is gradually turning its circuits over to other agencies. At present it operates 57 circuits, 61 are operated by provincial regional and community agencies, and 39 are joint enterprises with NFB participating.

Government production of films is providing the basis for an international distribution of films which can potentially make a tremendous contribution to international understanding.

FOSTER'S words give us a picture of the aims and accomplishments of the National Film Board in the non-theatrical field. In the theatrical field 2,000,000 patrons saw NFB shorts during 1948 and 1949's prospects

William Bendix Cast

William Bendix will star with Robert Mitchum in RKO's production of Richard Wormser's Saturday Evening Post serial, "The Big Steal."

are even brighter.

In the Columbia-distributed Canada Carries On series are two in color: current "Arctic Jungle," and forthcoming "Capital Plan," an Ansicolor job on the Greber planning of the new Ottawa. CCO also has on schedule (working titles) "Weather," covering Canada's vital role in international weather predictions; "Newfoundland," a general coverage of the new province; "Open House," on the nation's tourist business; "Summer Is For Kids," boys' camps; "Pay-off in Pain," the drug traffic, and a CCO on immigration, including DPs. Two 30-minute featurettes on schedule: "Who Will Teach Your Child?," concerning the parent-child-teacher situation, and a French production on modern Quebec, "Horizons du Quebec," are being distributed by Columbia. Another NFB featurette, "RCMP File 1365," which has had an exceptionally large booking in Canada, has now gone to other countries through Favorite Films of New York, with the title changed to "The Connors Murder Case."

While the CCO, En Avant Canada, and the Vigie series have upped their bookings to more than 500 theatres in Canada in both English and French, NFB theatricals have enjoyed increased overseas bookings. NFB subjects are being placed in theatres in France, Belgium, Switzerland, North Africa by the A. D. Perry office in Paris. Theatres in England, Ireland, Scotland, Wales and North Ireland get NFB productions from United Artists, with Cinema and General Films booking into Eire and North Ireland as well, including the NFB newsreel "Eyewitness." Odeon National Cinema Clubs for children and Gaumont-British Junior Clubs use NFB films. Astral's agent, British and Overseas Film Sales, besides distributing NFB short subjects (including "Voice of Canada" and "Toronto Symphony" for re-sale to New Zealand) is distributing the feature "Secrets of the North," on Exercise Musk-Ox, in the United Kingdom.

Mexican and other Latin American distribution of NFB subjects has continued to expand through Clasa Films Mundiales and Peliculas Mexicanas. Columbia is booking "Champions in the Making" internationally and NFB one-reelers are going abroad as well through AB Europa in Sweden, Eagle Lion in Malaya, MGM in Australia, RKO in India, Canadian-Near East Trading Corporation in Greece and others.

NFB films have been used on television since 1943, and are currently appearing regularly over BBC and United States video stations and networks.

*There's Something NEW
in Old Me-hi-co!*

BUD
ABBOTT

LOU
COSTELLO

*The besta fiesta that ever hit the screen
with **HAPPINESS!***

"MEXICAN HAYRIDE"

**BROADWAY'S HAY-LARIOUS MUSICAL
COMEDY HIT RIDES RIOTOUSLY TO THE SCREEN!**

with

VIRGINIA GREY • LUBA MALINA • JOHN HUBBARD

Screenplay by Oscar Brodney and John Grant

Based on the Musical Play by Herbert and Dorothy Fields and Cole Porter

Directed by CHARLES T. BARTON • Produced by ROBERT ARTHUR

A Universal-International Picture

ABBOTT AND COSTELLO

amongst the top ten boxoffice
leaders of 1948!

—Motion Picture Herald.

ANOTHER LAUGH-PROVOKING HIT FROM

Empire - Universal Films Ltd.

**DATE IT
NOW!**

**PLAY IT
NOW!**



NY Critics' Best Is 'Sierra Madre'

Warner Brothers' "Treasure of the Sierra Madre" was chosen as the best motion picture released in 1948 in the 14th annual poll of the New York Film Critics. Its director, John Huston, was selected as the leader in his field for his work on it.

Acting honors went to Sir Laurence Olivier for his performance in the title role of the J. Arthur Rank British production, "Hamlet," and to Olivia de Havilland for her role of the mentally-disturbed heroine in 20th Century-Fox' "The Snake Pit." The Italian film, "Paisan," directed by Roberto Rossellini took top honors in the foreign-language section of the poll.

Eighteen critics, representing all except two of New York's newspapers, participated in the voting. Their choice for feminine acting honors was by unanimous decision on the first ballot, but Canadian-born Walter Huston made it a close race for male acting laurels for his work as the old sourdough in "Treasure of the Sierra Madre," which was directed by his son. "Hamlet," directed by Olivier, gave the final winner the closest competition in both the best film and directorial departments.

Four films in all were nominated for the award and included, beside the top two, MGM's "The Search" and "The Snake Pit," while in the foreign section seven came under consideration.

Signs Long Contract

Ethel Barrymore was recently signed to her first long-term contract by MGM.

Popularity Contest Goes To Runner-Up

The runner-up was given the first prize in a recent contest to select the most popular youngster in Toronto at the request of the winner. Staged by the Odeon-Danforth and Odeon-Fairlawn Theatres in connection with the day-and-date run of Cardinal Films' "Wildfire," the competition earned the runner-up a week's stay at Charlie Mavety's Circle M ranch with all expenses paid.

Leader in the contest was Tom Barry, who refused to accept the prize from Dick Wareing, manager of the Danforth, for fear that collusion would be charged inasmuch as Wareing had hired his sister as cashier a few days earlier. Prize then was given to 14-year-old Ken Campbell of 75 Arundel Avenue, who totalled the second highest number of votes.

LECHES and REFLECTIONS

Let the Children In

(From the Val D'Or, Quebec Star)

The question of admitting children into the movies has been raised again in this district.

It is true that for the last two decades it has been against the law for children under 16 to attend movie shows in the Province of Quebec.

When that law was first enacted it was based on sound reasoning. The ruling followed the saddest tragedy in Canada's history, when smoke smothered more than 70 children, trapped in a twisted staircase of an East End Montreal theatre, 20 years ago.

The law was passed for the physical safety of the children of this province. It was not based on the character or type of films shown.

In recent years The Star has several times advocated revision of this law. Today's modern theatres are vastly different from the miserable antiquated site of the Laurier Palace Theatre tragedy. Today children are as safe in modern, fireproof theatres as in their own homes.

Elsewhere throughout Canada, children are permitted to attend the movies, sometimes they must be accompanied by adults.

For those who are concerned with the morals of our children it should be pointed out that in other provinces it is the rule for theatres to advertise in advance whether a film is suitable for the family or for adults only. The onus then rests on parents or guardians which films the youngsters may attend.

In Quebec of course this rule is unnecessary because the law says children may not attend the movies.

It is too bad that this ban should be continued today. There are many films for the youngsters to see, films which would entertain, inspire and educate them. What could be better fare for the youngsters than "Snow White" or "Bambi?" Recently there have been released two magnificent films which should not be missed by young students who are taking Shakespeare—they are "Henry V" and "Hamlet."

Such films are far better for the youngsters than some of the ridiculous bosh which today passes for "Comics."

And there are many worse places for children to go than our modern movie theatres.

If anyone should be apprehensive of the way our youngsters in Val d'Or and Bourlamaque might be treated were they permitted to attend the movies, just consider the character of the citizens who run our three theatres. In each case they are family men of the highest integrity, citizens who take their civic responsibilities seriously. One in fact is a former mayor of Val d'Or.

If the ban against children attending movies should be removed we can assure you, our local theatre managers, and the same applies pretty generally throughout the province, would see that ample advance notice was given regarding the type of each film to be shown, whether adult or family entertainment.

And remember all films are rigidly censored before release and then by provincial censors too.

It seems too bad that Quebec's youngsters are denied the privilege enjoyed by all others in Canada. We believe that it would benefit our children to view properly selected movies.

'Bail Bond Story'

RKO has acquired screen rights to Martin Rackin and Warren Duff's "The Bail Bond Story," as a future starring vehicle for George Raft.

Director Borrowed

George Marshall, one of Hollywood's top comedy directors, has been borrowed from Paramount by Hal Wallis to direct "My Friend Irma."

Levey, Agnew In Telepix Setup

A company to produce and distribute films for television on an international basis was formed recently in New York. Named Lion Television Pictures Corporation, the new outfit lists seven executives on its board, six of whom are men important in the film industry in the USA and the seventh is a member of a legal firm.

Production has been going on for some time in New York studios at the same time as the company was being formed. Additional studio space is being negotiated for in Hollywood and details of plans to produce in London, Paris and Rome is expected to be announced shortly. Company will have the use of Astor Pictures' exchange facilities and will place its own representative in every city where a television station operates.

Officers elected at a recent meeting, who will take an active part in Lion's operation, include Earle W. Hammons, founder and former president of Educational Pictures, president of the new corporation; Jules Levey, producer for United Artists, executive vice-president in charge of production; Neil F. Agnew, former Selznick Releasing Organization president and currently head of Motion Picture Sales Corporation, vice-president; Charles L. Casanave, v-p of Motion Picture Sales and former v-p of National Screen Service, v-p and treasurer; R. M. "Bob" Savini, president of Astor Pictures, v-p and assistant treasurer; Paul White, former European general manager of SRO and currently president of Paul White Productions, v-p and assistant to the president; and Newman Lawler of the law firm, O'Brien, Driscoll, Raftery and Lawler, secretary and legal advisor.

Parlons Cinema Poll

Marc Thibeault, editor of the Montreal French-language tabloid for screen fans, Parlons Cinema, is currently conducting a poll in his paper to determine the best film, actor, actress, etc. of 1948.

Johnson Eagle-Lion Montreal Manager

J. R. (Bob) Johnson, who has been in the Montreal office of Eagle-Lion Films of Canada almost since its inception, has been promoted to branch manager. Office manager is John H. Wilcox, formerly of the Barum Co., shoe importers. Frank H. Fisher, Canadian general manager, announced the changes from head office in Toronto.

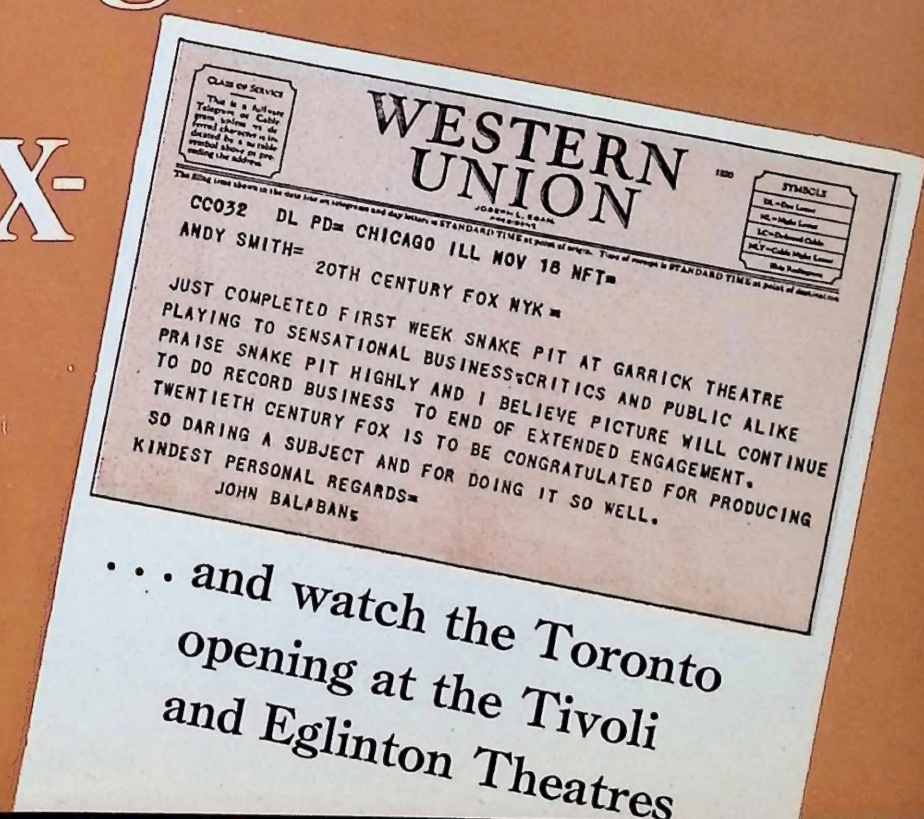


In its first
Rivoli, N. Y., and in
the Garrick, Chica
has definitely estab
attraction of box
SURPASSING "The g
office picture of 19

"GENTLEMAN'S AGREEMENT" as announced in Boxoffice

3 weeks at the
its first 2 weeks at
go, the Snake Pit
lished itself as an
office magnitude
reatest box-
47-48!"*

20th
CENTURY-FOX



Crawley's Costs For Non-Th. Pix

"How much do films cost anyway?" is the first sentence of an article called "Film Finance" in a recent issue of *Crawley Commentary*. This is a bulletin issued regularly by *Crawley Films Limited*, Ottawa, which produces industrial and educational films in sound and color.

Budget for a 16 mm. one-reeler without dialogue but with narration might run to from \$3,000 to \$6,000. These figures would jump to from \$5,000 to \$12,000 for two or three reels.

Cost of film in which the characters speak lines might run from \$4,000 to \$8,000 for one reel or \$6,000 to \$15,000 for two or three reels. This direct dialogue type of film is more effective for sales purposes.

Films made up of technical animation and cartoons, methods used to make visual things impossible to photograph, might run from \$4,000 to \$10,000 for one reel or \$6,000 to \$15,000 for two or three reels.

Other information is that sounding, editing and titling one reel made by someone else might run from \$400 up and two or three reels at from \$600 to \$1,000. Additional prints cost \$60 for a 400-foot reel of sound Kodachrome and \$25 for sound black and white.

All these figures are for 16 mm. and the bulletin explains that 35 mm. films run higher in cost.

Crawley Films maintains an office and screening room at 21 Dundas Square, Toronto, where the district manager, Stewart D. Reburn, is located.

Ford Signs New Pact

Columbia Pictures has signed Glenn Ford to a new seven-year contract under the terms of which he will make one picture per year for the studio, with the right to make such outside deals as he chooses.

French-Language Pix To Be Made By Fox

Of special interest to Quebec will be the announcement that 20th Century-Fox has entered into a production and distribution deal with Paul Graetz, noted producer of French films. Fox and Graetz will produce in partnership a number of French-language films in France for distribution by 20th-Fox.

First picture to go under the arrangement will be based on the life of the famous painter, Vincent Van Gogh, and work will start as soon as the agreement is approved by the French Government.

US-Dom'n Industries Different — Rank

(Continued from Page 1)

of the year. But it has invariably been assumed that, allowing only for a time lag, conditions in the United States duplicated themselves here; that boxoffice trends, audience tastes and buying habits were entirely similar and that Canada for all practical purposes could be included in the USA domestic market.

Since this did not hold true in 1948, the fact that it did not gives the year unusual significance.

In Canada, the evidence is that the long-term upward trend in consumer expenditures for motion picture entertainment still continues. Readjustment, following the abnormal spending which characterizes war periods, has been occurring without serious effect on the industry here. The Canadian situation has been materially helped by the fact that boxoffice prices — the cost of film entertainment to the public — had not increased materially as they had elsewhere nor as has the costs of other goods and services regularly in demand by the average Canadian family.

The market in the United States, on the other hand, was subject during the year to a variety of disturbances of both external and internal origin. After extended discussions and court actions, the government of that country, for example, took steps to regulate the distribution or wholesaling of films to theatre operators. Allegations had been made that there was no longer equitable division among theatre-buyers of the available film product. So far, in Canada, the film industry has been able to set its own film-distribution policies without government intervention, though there are many complaints.

Of the new construction in the Canadian film industry, the Odeon-Toronto which opened in early September was the most important single addition to the Dominion's theatre facilities in many years. It has been described as one of the five most modern theatre structures in the world. By early 1949, the original group of new theatres planned by the J. Arthur Rank interests in Canada will have been completed. These extend from West Vancouver, BC, to North Sydney, NS. Although the Odeon organization has been the most active in providing thoroughly modern theatre services, other circuits and independents have been building and modernizing extensively. The funda-

mental reason was the fact that theatre services had clearly not been keeping pace in the past with public demand and the industry could not ignore this demand if it was to continue in a healthy operating condition.

British films, following the inauguration of effective merchandising and distribution methods late in 1945, now have a substantial and established following in Canada. Essentially, this market consists of a steadily-widening percentage of the regular and general movie-going public which has been seeking greater variety in entertainment and find that a blending of British and American film programs is the preferable means of securing this.

During 1948, the film industry internationally has been greatly concerned about television and its probable relationship to motion pictures.

On December 21st, the J. Arthur Rank group in Britain conducted large-screen cinema-television demonstrations publicly at a suburban theatre in the London area. The reports to the Canadian organization from technical representatives present at the demonstration state that television images of nearly normal theatre-screen size were projected and that the quality was approximately that of the usual film presentation. The equipment used for the purpose was not hitherto publicly shown by the J. Arthur Rank Company, Cinema-Television Limited.

Independent technical reports from overseas further indicate that in television, Britain continues to lead the field as it has since 1939 and earlier.

From the standpoint of Odeon Theatres and other J. Arthur Rank companies in Canada, the results can be taken to mean that there is no technical barrier to the addition of television to theatre programs if that should become practical, economical and a definite public demand develop for television in Canadian theatres.

'The Goldwyn Girl' On 1949 Schedule

Samuel Goldwyn has announced the addition of "The Goldwyn Girl," a Technicolor musical, to his 1949 production schedule. Although no details of casting or production are set, the picture will follow the history of the glamor institution that began 18 years ago in "Whoopie." Since then the girls have been in all Goldwyn musicals.

Indie Producers Gear For Battle

Vigorously expressing his opposition to the film industry's "economy of scarcity in good entertainment," Ellis Arnall, former Governor of Georgia and newly-elected president of the Society of Independent Motion Picture Producers, told a press conference in Hollywood that his first objective in his new job will be "to intensify the fight against the monopolies which are retarding the industry."

In answer to a question, Arnall said: "I doubt very seriously whether I can work with Eric Johnston unless he changes his attitude." Johnston is president of the Motion Picture Association of America, which is composed of the major film producer-distributors.

Present "restrictive practices by the major producer-distributor-exhibitors prevent production and display of 'quality pictures,'" Arnall stated, and "the industry is therefore wedded to an economy of scarcity of good entertainment."

He added that he was not yet in a position to "name names," but that his immediate concern would be theatre controls. The public, he said, actually has the largest stake in the fight, and he intends, as head of the society, to use publicity and education as a weapon against the monopolies, besides taking the battle to legislatures and the courts.

Allied Artists Buys 'My First Husband'

Steve Brody, president of Allied Artists, announced recently that he had purchased "My First Husband," by Walter Elderly, as a future starring vehicle for Gale Storm and Rod Cameron.

The stars recently completed portraying top roles in "Stampede" for the same company.

Dominion Sound Head Named NE Executive

Martin P. Murphy, president of Dominion Sound Equipments Limited, has been appointed vice-president and general manager of Northern Electric Company Limited. At one time he held the position of assistant general manager (commercial) in the latter outfit.

A native of Halifax, Murphy joined Northern Electric in 1921 and held various posts in that company and Dominion Sound and Amalgamated Electric, affiliated firms. In addition to his posts with NE and Dominion Sound he also is vice-president of Amalgamated Electric.

Paramount presents

"The Paleface"

Bob takes the
'Road' to Ruin with Russell...
and Loves it!

Color by

Technicolor

starring

Bob

**HOPE
RUSSELL**

Jane

Produced by **ROBERT L. WELCH**
Directed by **NORMAN Z. McLEOD**

Original Screenplay by Edmund
Hartmann and Frank Tashlin
Additional Dialogue by Jack Rose

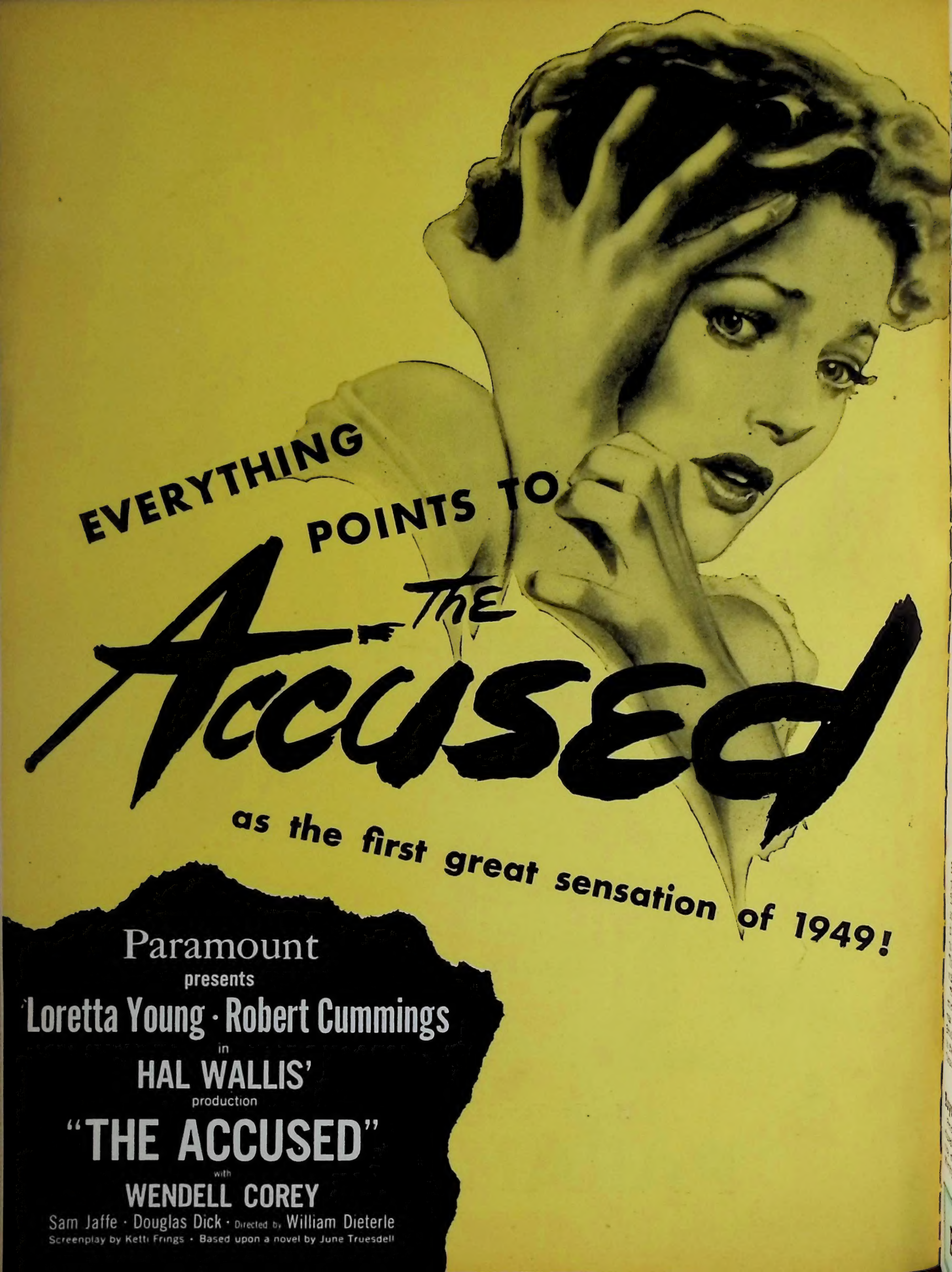
Look what
Bob's got—
The Jane that
would make
Sitting Bull stand
up and grab!

Love Laughs Bust Out All
Over . . . When Bob Sings
"Buttons And Bows" . . .
Novelty Hit Of The Year!

THE YANKS ARE COMING!
You'll be feeling no pain—
'cause Bob's a correspondence
school dentist . . . and Jane has
just the kind of a mouth he
likes to work on!

Another Terrific Grosser From

PARAMOUNT



EVERYTHING POINTS TO

THE
Accused

as the first great sensation of 1949!

Paramount

presents

Loretta Young · Robert Cummings

in

HAL WALLIS'

production

"THE ACCUSED"

with

WENDELL COREY

Sam Jaffe · Douglas Dick · Directed by William Dieterle

Screenplay by Ketti Frings · Based upon a novel by June Truesdell